

# Falstaff

# The Lap of Luxury

The politicians of  
Ireland know a good  
thing when they see it  
and so they should -  
for they spend most of  
their time in The

Dáil, Ireland's  
Houses of  
Parliament, staring  
longingly across at  
Ireland's premier  
five star hotel -  
The Merrion.  
Both, of course are  
located in the  
Merrion Square area  
of Dublin - just

around the corner  
from St Stephen's Green. Whilst both  
may have been built in the 18th  
Century and continue to this day to  
look impressive outwardly, that's  
where the similarities end.

The Merrion, you see, is simply the  
most exquisite hotel in the city.

(Across the street  
from the seat  
of power)



LEINSTER HOUSE  
BUILT BY THE EARL OF KILDARE  
IN 1745 AND NOW HOME TO  
THE IRISH PARLIAMENT

One hundred and  
twenty seven  
sumptuous bedrooms,  
eighteen outstanding  
suites and two superb  
restaurants -  
capturing the  
essence of Irish  
and French fare -  
all might seem like  
a lot, but it doesn't  
end there. The  
Merrion also has  
two bars, the fully  
equipped Tethers  
Spa and a level of  
service and comfort  
unrivalled in the city.  
And as for The Dáil?  
Well, it has our politicians.

Exercise your democratic right  
the next time you're coming to  
Dublin - book into The Merrion,  
Ireland's foremost five star hotel.

## The MERRION

DUBLIN

A member of  
*The Leading Hotels of the World*

The Merrion, Upper Merrion Street, Dublin 2, Ireland. Tel: 353 1 6030600. Fax: 353 1 6030700

E-mail: [info@merrionhotel.ie](mailto:info@merrionhotel.ie) <http://www.merrionhotel.ie>



Falstaff è occupato a riscaldare la cera di due lettere alla fiamma della candela, poi le soggella con un a-  
nello. Dopo averle soggellate spegne il lume e si mette a bere comodamente sdraiato sul seggiolone.  
*Falstaff heats the sealing wax in the candle and seals two letters, then leans out the  
light and begins to drink at his ease, stretch*



OPERA IRELAND'S PATRON  
Mary McAleese, President of Ireland,  
has graciously agreed to become  
Opera Ireland's Patron.  
She is the seventh President of Ireland  
to honour the company in this way.

## PRINCIPAL SPONSORS

*Opera Ireland is deeply indebted to its sponsors who by their continued support and encouragement ensure the development of opera in Ireland.*



**The Arts Council**  
An Chomhairle Ealaíon

**RTÉ**

## ASSOCIATE SPONSORS

The Irish Times

Irish International Advertising

David Allen

Bus Eireann

Jack Restan Displays

Plant Life

The Merrion Hotel

Aisling Technology

Craftprint

International Screen

John Player & Sons



# PERFORMANCE SPONSORS 1997/98



ULSTER BANK INVESTMENT MANAGERS

THE IRISH TIMES

*The*  
MERRION



Coopers  
& Lybrand



A & L GOODBODY  
S O L I C I T O R S



Bank of Ireland

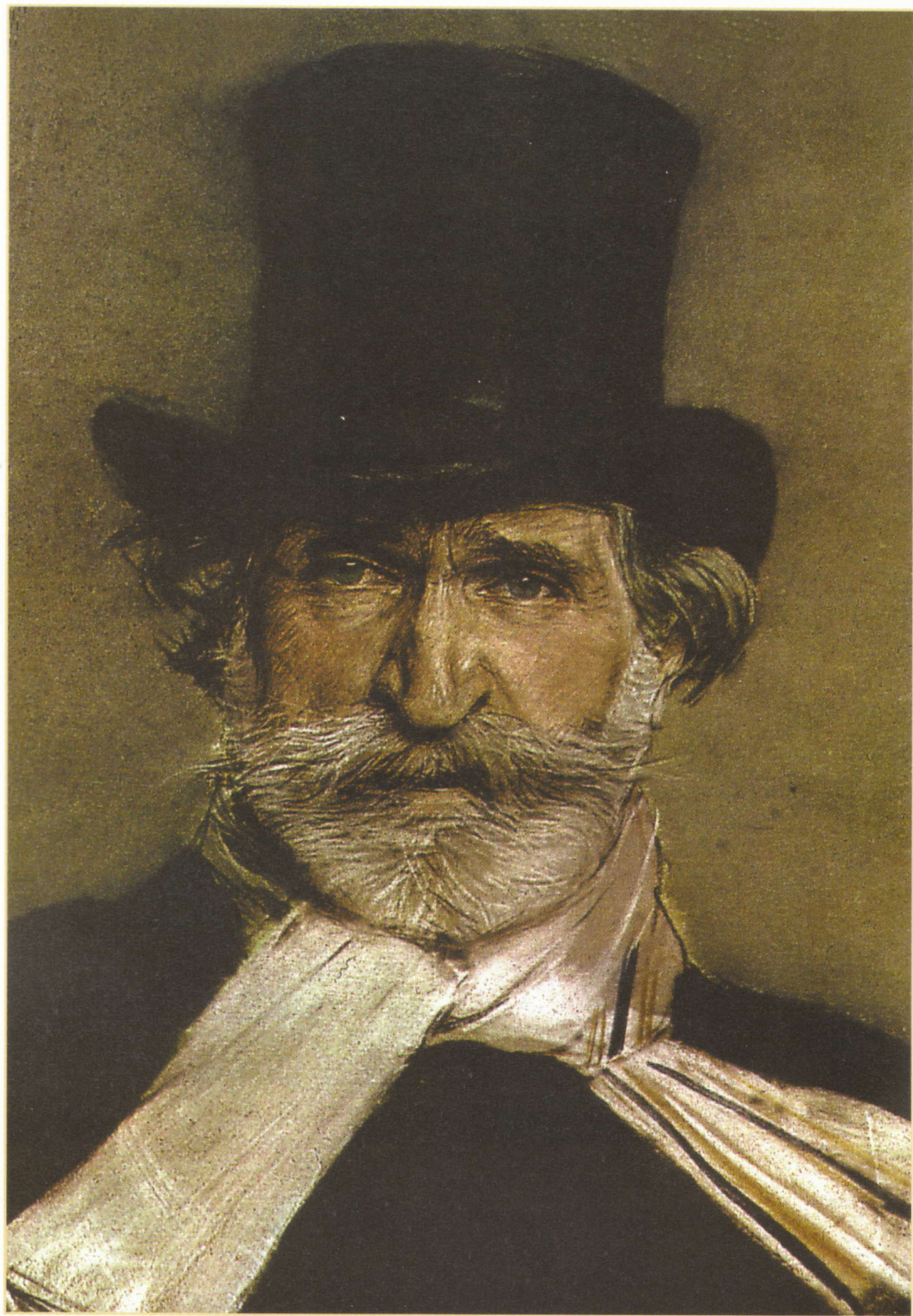


Guardian  
Insurance

KPMG



ANGLO IRISH BANKCORP



Giuseppe Verdi



presents a new  
production of

# Falstaff

Opera in three acts  
SUNG IN ITALIAN

**GIUSEPPE VERDI**

Libretto by Arrigo Boito

*Conductor*

Antonello Allemandi

*Director*

Dieter Kaegi

*Designer*

Stefanie Pasterkamp

*Lighting Designer*

Nick McCall

*Assistant Director*

Bernhard Berger

Opera Ireland Chorus

*Chorus Master* Fergus Sheil

RTÉ Concert Orchestra (*Leader* Michael d'Arcy)  
by kind permission of the RTÉ Authority

Casa Ricordi-BMG Ricordi SpA, Milan

**GAIETY  
THEATRE  
DUBLIN**

April 19, 21, 23 & 25, 1998 at 7.30 pm

There will be a 20-minute interval after Act 2

Surtitle translation: Jeremy Sutcliffe  
(by arrangement with the Royal Opera, Covent Garden)

Edition: Casa Ricordi-BMG  
Ricordi SpA, Milan

*Artistic Director:* Dieter Kaegi

*General Manager:* David Collopy



The background of the advertisement is a collage of several overlapping pages of musical notation. The pages are slightly aged and feature various musical staves with notes, rests, and dynamic markings such as "Allegro molto", "(Andante cantabile)", and "Allegro". A fountain pen with a dark brown body and gold-colored accents is positioned diagonally across the lower half of the image, its tip pointing towards the upper left. The pen is resting on one of the musical pages.

Coopers  
& Lybrand

# A Perfect Composition.

Solutions  
for Business

# CAST

# Falstaff

<i>Sir John Falstaff</i>	Roy Stevens
<i>Ford</i>	Richard Byrne
<i>Fenton</i>	Jean-Luc Viala
<i>Dr Caius</i>	William Saetre
<i>Bardolfo</i>	Marc Acito
<i>Pistola</i>	Gerard O'Connor
<i>Alice Ford</i>	Anne Margarethe Dahl
<i>Nanetta</i>	Daniella Lojarro
<i>Mistress Quickly</i>	Hanna Schaer
<i>Meg Page</i>	Kari Hamnøy
<i>Giuseppe Verdi</i>	Pádraig Ó Faoláin

*Falstaff* was first produced at La Scala, Milan, on 9 February 1893.

The first DGOS production was at the Gaiety Theatre, Dublin, on 18 April 1960.

<i>Répétiteur</i>	Steven Maughan
<i>Stage Manager</i>	Annie Rushworth
<i>Assistant Stage Manager</i>	Mo Andrew
<i>Student ASM</i>	Marella Boschi



## The Encyclopaedia Weekendica.

The Irish Times on Saturday not only provides major coverage of the week's main news events, it also puts the emphasis firmly on life's leasures and pleasures.

In three sections, it gives you commentary and background on national

and international news; a Sport supplement; and Weekend – a colour magazine mix of arts and entertainment, food and drink, travel and books, gardening, television reviews and previews, a social diary, a guide to the week ahead and Maeve Binchy's look at life.



FOR THE TIMES WE LIVE IN

<http://www.irish-times.com>



---

## THE PLOT

# Falstaff

### Act 1: scene 1.

Sir John Falstaff is drinking with his side-kicks Bardolph and Pistol. Dr Caius rushes in and quarrels with them, but is soon thrown out. Falstaff has written two love letters - one to Mistress Ford, the other to Mistress Page. When Bardolph and Pistol refuse to deliver the letters, he lectures them on the importance of honour, then berates them and drives them away

### Act 1: scene 2.

Alice Ford and Meg Page compare their letters and plan revenge. The men enter, bent on their own revenge. With them is young Fenton, who is in love with the Fords' daughter, Nannetta, even though her father plans to have her marry old Dr Caius. Mistress Quickly is sent to invite Falstaff to an assignment with Alice Ford. Meanwhile, the men arrange to have Ford introduced to Falstaff under an assumed name.

### Act 2: scene 1.

Mistress Quickly delivers her message. Ford enters, calling himself Fontana and begging Falstaff to intercede for him with Mistress Ford. The knight tells Fontana/Ford that he already has a date with the lady, and proceeds to dress himself in his best attire. Ford delivers an impassioned soliloquy on the faithlessness of women.

### Act 2: scene 2.

Falstaff's wooing of Alice is thwarted by the arrival of Ford. Sir John hides. Ford enters with the other men and begins a search of the house. The women conceal Falstaff in a basket of laundry. Ford returns and hears the sound of a kiss - it is Fenton and Nanetta, canoodling. Ford rushes out, more enraged than ever. Alice has the servants empty the basket into the river below the window.

## INTERVAL – 20 MINUTES

### Act 3: scene 1.

Sad and disillusioned, Falstaff reviles the wickedness of the world. Mistress Quickly appears and arranges another meeting between him and Mistress Ford. He is to disguise himself as the Black Huntsman and await Alice by Herne's Oak in Windsor Park at midnight. Mistress Quickly overhears Ford and Caius planning the latter's wedding to Nanetta that very night.

### Act 3: scene 2.

It is a moonlit night, and everyone is disguised. Falstaff and Alice meet, but eerie sounds drive her away while Falstaff throws himself on the ground in terror. The whole company enters and frightens Falstaff until he promises to mend his ways. Fenton and Nanetta outwit the girl's father, and Caius finds himself coupled with Bardolph. Ford agrees to the union of the young lovers and all ends happily - save for Falstaff who, at least, can laugh at the discomfiture of Ford.

# The Sound of Quicksilver

*Falstaff* is among the loveliest dreams of yesterday ever imagined by the mind of man. Into it entered not only Shakespeare's retrospect, from the seventeenth century to his England of the fifteenth, but also Verdi and Boito's from their Italy of the nineteenth century across the years to both. It was all the yesterdays of Verdi's own life which prepared him, at nearly eighty, for the supreme achievement of his incredibly productive life. It was only from such a vantage point that a ripe, experienced man who was also a ripe, wholly experienced creator could look back from the sunset glow of passion to the high noon of love, desire and possibly futility as well as fulfilment, with wisdom, compassion and yet the humour to comprehend all that co-exist in Falstaff.

Compared to the Verdi who wrote *Falstaff*, the Wagner who created *Die Meistersinger* was a mere stripling at fifty-one or -two. The difference is reflected not merely in the tenor and tone of the two so-called "comedies", but even more in their pace and duration. At fifty-one or -two, Wagner had ample and life expectancy to dilate, to expand, to philosophise, musically. At nearly eighty, and with an uncertain period in which to accomplish his objective, time was of the essence for Verdi: hence, the tightness, the compression, the economy of *Falstaff*. It is terse, but it is tender; it is swift-moving but never superficial; it has the mobility of mercury and the durability of silver, and sounds as a combination of those two might from a sorcerer capable of converting a sensation of the hand into a sensation of the ear.

Certainly if the world of music ever knew such a sorcerer, it was Verdi. What he was, at eighty, capable of practising in his art, he

had first practised on himself. Few men have so transformed themselves through thought and selection and a positive addiction to self-improvement as the peasant-born son of Roncole who became the lord of the manor of Sant' Agata. From *Nabucco* to *Rigoletto* is one saga in self-improvement; from *Rigoletto* to *Otello* another. And it is possible to argue that from *Otello* to *Falstaff* was a third and still greater one, embodied not merely in what was done, but in how it was done.

The snarl and the bite, the roistering and the hatred that enter into *Otello* are comprehensible as the end product of the mental processes that produced all the prior works of Verdi, a sum total of his sympathies and insights, his passionate nature and impassioned artistry. But Falstaff might be described as the work of a different man with the same name. This is one reason,





perhaps, why Verdi lovers have never responded to it as they do to *Traviata*, say, or *Aida*, rather as Mozart lovers left it rather late to discover *Così fan tutte*. Blessed are both! They have in equal measure, a world of pleasure to gain and only preconceptions to lose when once they come to an appreciation of what is contained in this old man's farewell to an art of which he was so proud a master.

More than anything else, *Falstaff* embodies the remarkable paradox of one old man entering into the vanities and pretensions of another, to make a molten match of the pathos and humour, the aspirations and the undoing of an elderly amorist convinced of his irresistible attractiveness. None but a mind as capacious as Verdi's could have given equal veracity to *Falstaff* recalling his youthful grace in the light-footed "Quand 'ero paggio" and the bloated toss-pot seeking solace for his wounded pride in "Mondo ladro. Mondo rubaldo"; to the sly humour of Mistress Quickly and the quick passion of Ford/Fontana; to the purposeful plotting of the wives of Windsor and the double-dealing of Falstaff's "friends", Bardolph and Pistol, while through it all, like a redeeming echo of better things than intrigue and cynicism, runs the sound of the "gay love" (in Boito's own expressive phrase) of Fenton and Nannetta.

If *Otello* is comprehensible as the final act of Verdi's personal drama, and the vocal surge of *Falstaff* a kind of encore imaginable for such a man, what is neither comprehensible nor even imaginable is the quicksilver sound of the orchestra in which it is mirrored. At the outset of his career, instruments were something of an encumbrance to the flow of Verdi's essentially vocal ideas, tolerated because opera theatres (even in Italy) have orchestra pits, and it is traditional to utilise them. As



time passed, the instruments were first formed into an orchestra capable of serving better the role of accompanist than it had before, and then, as in the introductions to *Rigoletto* and *Traviata*, as occasional ally to dramatic purpose, even a rude source of atmospheric colour, as in the hammer blows and aural sparks of the Anvil Chorus in *Trovatore*. Steadily, and with only occasional remission, the orchestra became an ever more important adjunct to the total drama, in *Simon Boccanegra* and *Don Carlos*, until in *Aida* its prominence caused the thoughtless to label Verdi a Wagnerite. If anything, Verdi learned the function and the possibilities of the orchestra from Berlioz (as he intimated in a famous letter of 1882), but it was all a part of the broadening and deepening of his own stream of development.

Finally, in *Otello*, the orchestra becomes another protagonist of the drama from the opening lightning flash which ignites the fuse of the explosive situation to the final sigh of the woodwinds with which *Otello*





*With  
Guardian,  
even soloists  
are never  
alone.*

*At Guardian Insurance,  
our repertoire of competitively priced  
products includes everything from  
home, car and commercial vehicle cover  
to a range of business insurance.  
In fact, Guardian Insurance can  
arrange to protect all the things  
you value in life.  
Guardian Insurance.  
We always compose  
the best policy for you.*



*Guardian Insurance,  
Wolfe Tone House, Wolfe Tone Street,  
Dublin 1. Telephone: (01) 872 1000.*

dies. But what one recalls, primarily, of the *Otello* orchestra are its vivid touches of colour, such as the trombones of Iago's Credo, the serpent-like crawling of the clarinets and bassoons when he warns Otello of the "dark hydra, jealousy", the plaintive English horn which paints the background of Desdemona's Willow Song, rather than a distinctive texture as such.

It is only with *Falstaff* that we arrive at something more than a Verdi opera which has been skilfully orchestrated: one which is conceived orchestrally from first to last. It is an orchestra which is a full partner to everything that happens on stage, with a shimmering lightness of texture as the prevailing hue, darkened whenever necessary to suit the deeper motivations and conflicts. It is in no sense an orchestra of significantly different components than Verdi had used in the other works of his maturity – no tubas, no double bassoons, no special trumpets of the *Aida* sort or tuben such as Wagner decreed for the *Ring*. It even subtracts from the *Otello* orchestra two bassoons and two cornette. With the exception of the clarone (which is the Italian designation for the basset horn or bass clarinet), there is very little in its constitution that Mozart would not have recognised save, perhaps, the English horn.

Allowing for the developments of nearly a century and the differences of background and temperament, it is, indeed, its Mozartian variety which distinguishes the orchestra of Falstaff from all its Verdian predecessors. It is miraculously clear, transparent and open in sound. As well as being agreeable of itself, this serves the essential purpose of permitting the vocalists to be heard to maximum advantage with minimum strain. Whatever other circumstances prevail, there is always a clear channel, in the range where the voices are pitched, to the listener's ear.

This serves dramatic as well as musical purpose in a work which is so intimately dependent on audibility of the text.

But, as there is more than one aspect to *Falstaff*, so there is more than one aspect to its orchestra, as the play unfolds and the interaction of the characters is defined. I have never had the opportunity to document the belief (it could be done only at a rehearsal from which the vocalists were absent), but it is quite conceivable that one could trace the action of Falstaff from the sound of the orchestra alone, or at least invent a story that would correspond with reasonable closeness to that of Falstaff.

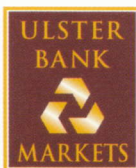
That would discriminate, for example, between the rough, burly masculine tone of the opening scene at the Garter Inn – into whose breaks, it may be noted, the voices fit like pieces of a mosaic – and the lightly chattering feminine sound of the succeeding episode in the garden of Ford's house, where the woodwinds predominate. It adopts a mischievous, conspiratorial character when Mistress Quickly comes to "invite" Falstaff to visit the ladies, with a mock expression of sympathy for the smothered yearnings of "Povera donna!". Quite another accent bursts forth in raucous laughter when Sir John congratulates himself on his newest "Conquest", only to be muted when Ford, disguised as Fontana, makes his appearance. At first by intimation, then in the frenzied hallucination of "È sogno! (Is it a dream?). Ford's raging mistrust of his wife is developed instrumentally. And then, as if to show how magically one mood could be replaced by another, Ford's storm turns to Falstaff's sunshine as Sir John, clad in his wooing finery, reappears to keep his rendezvous, while the violins dance on ahead of him. Some of the same elements – feminine, masculine – are intertwined in the next scene, as Mistress Quickly regales the ladies

# MANAGING FUNDS...



## ...WITH THE BEST MOVES

Ulster Bank Investment Managers Limited (UBIM) is the investment management division of Ulster Bank Markets. UBIM is one of Ireland's leading fund management groups, managing assets on behalf of Pension Funds, Charities, Private Clients and Corporates.



Funds under management  
currently £4.3 billion.

### ULSTER BANK INVESTMENT MANAGERS

Ulster Bank Group Centre, George's Quay, Dublin 2. Telephone: (01) 608 4000.

e-mail: [ubim@ulsterbank.com](mailto:ubim@ulsterbank.com) WebSite: <http://www.ulsterbank.com>

Bonded under the Investment Intermediaries Act 1995. Member of the Irish Association of Investment Managers.



with an account of her visit to the fat fool ("Big Belly", Verdi called him) and they await his arrival. The little scherzo interlude of "Quand' ero paggio" is barely concluded when the infuriated premonitions of Ford's "unexpected" return are heard. In the ensuing furore, a consistently delightful change of mood is provided by the fresh sound of the loving interchanges between Nanetta and Fenton (violins and flute). unmistakably different from the quasi-dolorous bassoon assigned to punctuate Falstaff's professions of passion. When the fullness of the jest develops with Sir John being dumped into the Thames with the dirty laundry of the hamper in which he has taken refuge, it is noteworthy that the orchestra makes way for the ensemble of voices to carry the excitement of the scene. But it is the hearty brass fanfares which top their exultant cry as the curtain falls.

At the Garter again, Falstaff metaphorically licks his wounds and reflects on the despicable world which has misused him so badly, as the orchestra murmurs solace. However, there is wine to restore his self-confidence and a translation into tone of its bracing effect through a trill that spreads from one end of the orchestral body to the other. It is conveyed with exhilarating effect to the listener by the marvellous trilling of the entire orchestra. Mistress Quickly's apologetic appearance to arrange another assignation is a first repelled then grudgingly accepted by Sir John, permitting Verdi to depict the scene to follow as the ladies plot their total revenge.

With all that has preceded, Verdi has nevertheless reserved the best for the last, in the beautiful woodland vignette. It paints the background for Herne's Oak in Windsor Park, where Falstaff has been bidden to continue the interrupted dalliance with Alice. First, however, there is a romantic

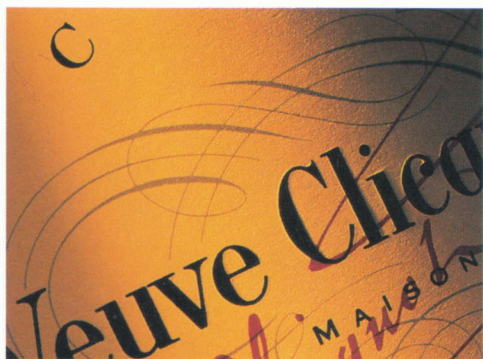
interlude of serious emotion for Fenton's praise of Nanetta, whom he is meeting close by. Its beautiful French horn solo might suggest the woods of Athens and Mendelssohn's evocation of them in his *Midsummer Night's Dream* music, but it more truly recalls another Shakespearean locale and its music likeness: Berlioz's imagery for the Verona of *Romeo and Juliet*. There are fairies in Windsor, too, but not the supernatural kind, as the Merry Wives don disguises to give Falstaff a beating which he will not forget. Nor is it likely that anyone who has ever heard it will forget the courtly minuet which provides an ideal tone of reconciliation for all the characters, as the true lovers are joined and even Falstaff is forgiven in an invitation to join the Fords at dinner.

For all the abundance of this general excellence, the moment is rarely absent when it is not intensified by some specific detail of orchestral treatment. Outstanding are the airy whiffs of sonority as Falstaff makes light of "Honour"; the doleful English horn – in an allusion to the oboe d'amore, perhaps – which depicts Falstaff's musty, if lusty, nature as Meg reads his letter; the use of horns to parallel Ford's rage at the possibility of the "horns of cuckoldry" being put upon him by Falstaff (a musical allusion best known from Mozart's use of it during Figaro's monologue "Aprite un po" in the fourth act of *The Marriage of Figaro*), and the great brass curse of the trombones at "O matrimonio". The chitarra (guitar) gives a delicately archaic flavour to the scene when Falstaff comes to visit Alice, while his panic at the impending appearance of Ford is depicted in the frightened scampering of the second violins.

Endless succession of felicities and delights This should be quite enough to give the listener a cue to the kind of thing that is constantly happening in *Falstaff*, and to



OPENING BARS



OPEN IN BARS



■ Veuve Clicquot ■

CHAMPAGNE OF THE SEASON

provide him with the means to go on with his search for the endless succession of felicities and delights, subtleties and allusions which make each new hearing of the opera a challenge to the attention. He may, eventually, come to the belief that the bouncy figure which precedes the appearance of Ford in Act I is a reference to the brook music of Beethoven's *Pastoral Symphony* because Shakespeare's pseudonym for Ford is, indeed, Brook (Fontana in the Verdi). Or, he may hear in the closing fugue, with which this whirlwind

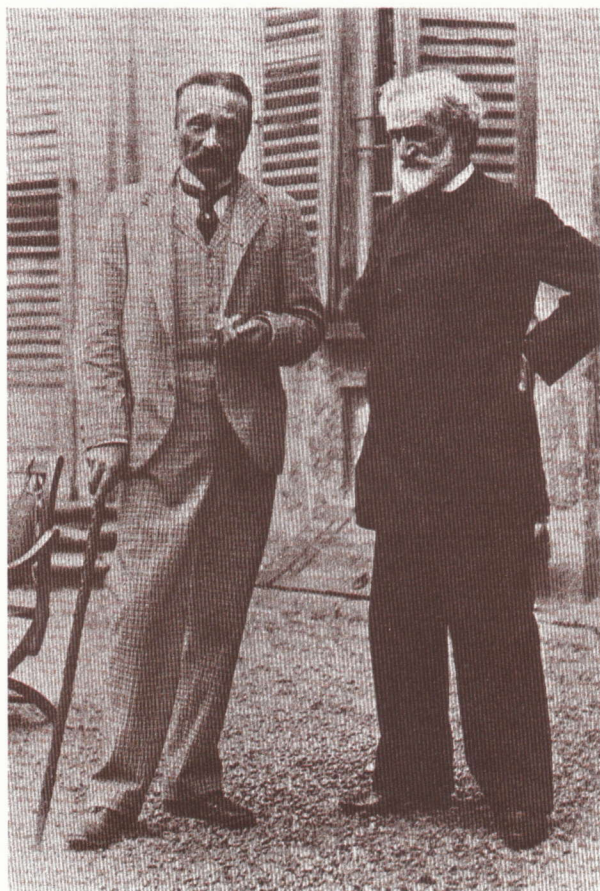
work comes to a cyclonic end, an echo of one of the greatest passages of buffo writing in all Italian opera, Rossini's Barber of Seville.

If so, he will not be dishonouring its inventor, for it is this laughter that pervades all of Falstaff. Even more, it is the emotion from which, above all, it derives its impulse and direction. In a letter (revealed by Frank Walker in *The Man Verdi*) to Boito after he had read his first sketch for *Falstaff*, the composer wrote: "It seems like a dream ..."

and "... get to work". Shortly after, "You are working, I hope? The strangest thing of all is that I am working too! I'm amusing myself by writing fugues! ... and a comic fugue, which would be in place in Falstaff! You will say: 'But how do you mean, a comic fugue? Why comic?' I don't know how or why, but it's a comic fugue!" Adds Walker: "It thus seems likely that the concluding fugue, 'Tutto nel mondo e burla', was the very first part of the opera to be written, before he even had the words."

In that case, it would be the first as well as the last of the miracles in a work which is miraculous from first to last.

Irving Kolodin




Arrigo Boito and Verdi at Sant'Agata



## BIOGRAPHIES

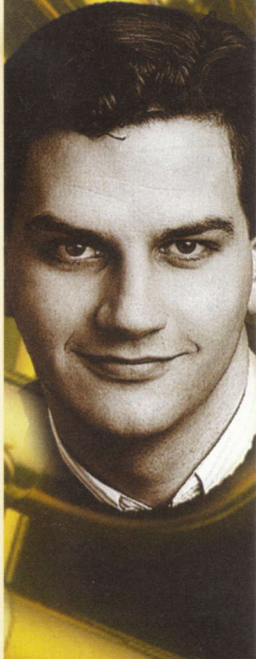
---

### **ROY STEVENS / baritone (USA) Falstaff**

A black and white portrait of Roy Stevens, a man with a beard and mustache, smiling. He is wearing a dark jacket over a light-colored shirt. The background is dark and out of focus.

Roy Stevens is an artist whose repertoire of roles is as varied as the geographical locations of his performances. In addition to appearing at most of the major operatic centres in the United States, he has sung five times at La Scala, Milan, where he recently created the role of Pedro in the world premiere of Berio's *Outis*. His career has also taken him to opera houses in Italy, Germany, Switzerland, the Canary Islands, Luxembourg, Macedonia, Mallorca, Portugal and Spain as well as further afield to Macau and South Africa. He sang Kyoto in Mascagni's *Iris* at Wexford in 1995 and his other roles include Wagner's Holländer, Telramund, Beckmesser and Alberich; Verdi's Nabucco, Rigoletto, Germont, Iago, and both Ford and the title role in *Falstaff*; Puccini's Scarpia; Capulet in *Roméo et Juliette*; Schön/Jack-the-Ripper in *Lulu*; Prus and Kolenaty in *The Makropulos Case*; Tomsy and Yeletsky in *Queen of Spades*; Pizarro in *Fidelio*; Tarquinius in *The Rape of Lucretia*; Blitch in Floyd's *Susannab*; the Mogul in Argento's *Dream of Valentino*; Prospero in Berio's *Un re in ascolto*; the Mariner in Henze's *Das verratene Meer*; the four villains in *Hoffmann*, the title roles in Rossini's *William Tell* and Marco Tutino's *Cyrano de Bergerac* opera *Cirano*; and the Prince in the American premiere of Hans Krása's *Verlobung in Traum*. Future engagements include Quixote in de Falla's *El retablo de Maese Pedro* with the Berkley Symphony under Nagano; Ford opposite the Falstaff of Sherrill Milnes in Baltimore; back to the title role in *Falstaff* and another Telramund in Palma de Mallorca; and a repeat of de Falla's *Pedro* at La Scala as well as for his Paris debut at the Châtelet.

### **RICHARD BYRNE / baritone (USA) Ford**

A black and white portrait of Richard Byrne, a man with dark hair, smiling. He is wearing a dark jacket over a light-colored shirt. The background is dark and out of focus.

American baritone Richard Byrne is a regular artist at the Metropolitan Opera where he has sung, amongst other roles, Schaunard in *La Bobème* and Ned Keene in *Peter Grimes*. At New York City Opera he has sung Fritz in Korngold's *Die tote Stadt*, Ramiro in Ravel's *L'heure espagnol* and Ping in *Turandot*. This season, he returns to the NYCO to sing Malatesta in *Don Pasquale* and Taddeo in *L'italiana in Algeri*. At the Grand Théâtre in Geneva he has sung Silvio in *Pagliacci* and Mercutio in Dieter Kaegi's televised production of Gounod's *Roméo et Juliette*. With L'Opéra de Nice he has repeated Malatesta as well as singing Olivier in Strauss's *Capriccio* and Eisenstein in *Die Fledermaus*. He has also performed extensively in America, most notably with the opera companies in Washington, New Orleans, Dallas, Minnesota, St Louis and Houston.

## BIOGRAPHIES

---

### ANNE MARGRETHE DAHL / soprano (Denmark) Alice Ford

Anne Margrethe Dahl made her debut as Donna Anna at the Aarhus Summer Opera. During the past five years she has been the leading soprano at Jutland Opera in Aarhus where she has sung many roles, including Marguerite in *Faust*, Mimi in *La Bobème*, Violetta in *La traviata* and the Countess in *Le nozze di Figaro*. Elsewhere, she has appeared in Bienne, Switzerland, and in Warsaw; and she has sung Strauss's Rosalinde and L  har's Hanna Glawari at the New Theatre in Copenhagen. On CD, Anne Margrethe Dahl can be heard in Orff's *Carmina Burana*, Gade's *Comala* and *Psyche*, and songs by Rued Langgaard. She has sung in concerts in Norway, Sweden, Scotland, Poland, Canada, Switzerland, France, Germany and Singapore. She has also appeared as an actress in film and on television. In September she will receive the Frede Riksborg Cultur Prize.

### KARI HAMN  Y / mezzo-soprano (Norway) Meg Page

Kari Hamn  y studied at the Royal Academy of Music in Oslo, where she qualified as a teacher; at the Royal Danish Academy of Music (concert singer), and at the Opera Academy in Copenhagen. She is a soloist at the Royal Danish Opera and a guest singer with the Norwegian Opera and at Jutland Opera. Her repertoire includes Dorabella in *Cos   fan tutte*, Marcellina in *Il barbiere*, Mary in *Die fliegende Holl  nder*, Waltraute in *Die Walk  re*, Annina in *Der Rosenk  nig*, Suzuki in *Madam Butterfly*, Princess Clarissa in Prokofiev's *Love of the Three Oranges*, which she has also been touring with Covent Garden, Meg Page in *Falstaff*, Magdelone in Carl Nielsen's *Maskarade*, Eboli in *Don Carlos*; and she had a great success as M  re Marie in Poulenc's *Dialogues des Carm  lites* and as Amneris in *Aida*. She has also done a great number of concerts in Scandinavia and has been a soloist with all the symphony orchestras in Denmark and Norway. She teaches at the Royal Danish Academy of Music and at the Opera Academy.

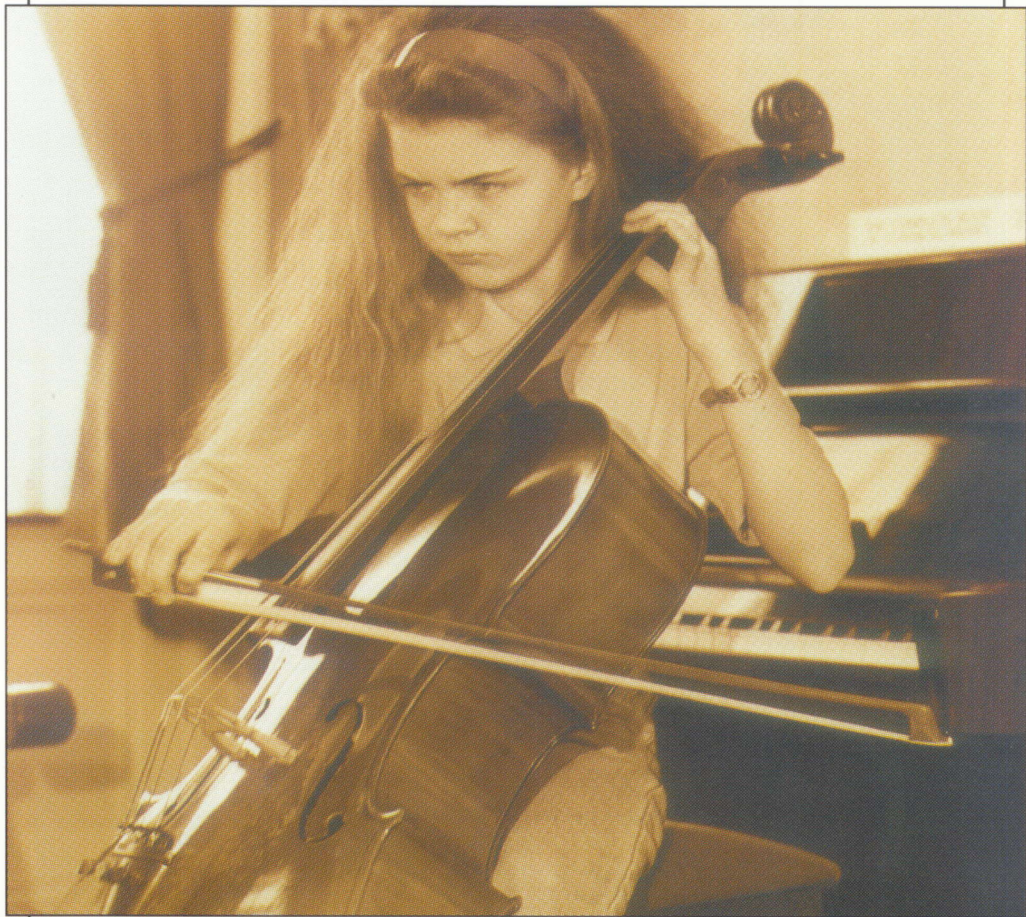
### HANNA SCH  ER

#### / mezzo-soprano (Switzerland) Mistress Quickly

Born in Switzerland, Hanna Schaer studied with J Cron in Basel and H Raymond in Geneva. She made her debut in 1974 in Basel as Second Lady in *Die Zauberfl  te* and has appeared on many major European opera stages: Palais Garnier (*Der Rosenk  nig*), Op  ra Bastille (*Zauberfl  te* and *Contes d'Hoffmann*), Op  ra-Comique (*Merry Wives of Windsor*), Ch  teau (*Meistersinger*, *Hoffmann*, *Ariane et Barbe-Bleue*, Wagner's *Ring* and Schoenberg's *Moses und Aron*), Strasbourg (*Die Fledermaus* and *Cos   fan tutte*), Bordeaux (*Zauberfl  te*, *Ring*, *Nozze di Figaro*) and Nice, Rouen, Nantes, Metz, Lyon and Amsterdam. She has also appeared at the Festivals in Barcelona, Cuenca, Lille, Orange, Aix-en Provence and Montpellier. Hanna Schaer has sung in concert with important orchestras in France and Switzerland. Her repertoire includes Bach's *Magnificat*, Mendelssohn's *Midsummer Night's Dream* and Masses by Haydn and Mozart as well as operatic roles in concert versions of Wagner's *Ring* and *Parsifal*, Weber's *Oberon* and *Die drei Pintos*, Strauss's *Arabella* and Jan  cek's *Osud*. On CD she has recorded Bach, Monteverdi, Vivaldi, Marcello, Haydn, Wagner and Dukas for Erato; Mahler and Caplet for Musidisc Accord; and Britten, Weill and Schoenberg for Harmonia Mundi. Future engagements include Massenet's *Cendrillon* in Geneva, Shostakovich's *Lady Macbeth* in Brussels and *Eugene Onegin* in Israel.



# Dedication



Dedication is the back bone of creative development. At Bank of Ireland, we're dedicated to providing the most imaginative and useful

variety of banking services. We're dedicated also, to developing and supporting the talent that lies behind good ideas and initiatives.

**Bank of Ireland**



For further information contact your local branch of Bank of Ireland



## BIOGRAPHIES

---

### **DANIELA LOJARRO** / soprano (Italy) *Nanetta*

Daniela Lojarro was born in Turin into a family of musicians. She studied with Carlo Bergonzi and has had successes in a number of important competitions, was a finalist in the A Ziliani Competition for Verdi interpretation in Busetto and won the Verdi Competition in Parma. Since her debut as Gilda at the A Ziliani Competition, she has sung in many major European opera houses, including Antwerp, Como, Dijon, Liège, Lucerne, Parma, Prague, Modena, Naples (San Carlo), Piacenza, Savona, Trieste, Turin, Zurich, and at the Rossini Festival in Pesaro. Her repertoire comprises Amina in *La sonnambula*, Leïla in *Le pêcheur de perles*, Lakmé, Lucia di Lammermoor, Marie in *Le fille du régiment*, Handel's *Alcina*, Mozart's Zerlina and Papagena, Annetta in the Ricci brothers' *Crispino e la comare*, Adina in *L'elisir d'amore*, Verdi's Gilda and Violetta, and Elena in Rossini's *La donna del lago*.

### **JEAN-LUC VIALA** / tenor (France) *Fenton*

After studying in Paris, Jean-Luc Viala began his stage career at Basel in 1985, where his roles included Fenton in *Falstaff* and Ernesto in *Don Pasquale*. He sang Puccini's Rodolfo in Dublin in 1987 and the following year was heard in Strauss's *Capriccio* at Glyndebourne. In 1988 he also sang Berlioz's Bénédict in a Radio France production at the Champs-Élysées Theatre in Paris as well as Rossini's Almaviva and the Prince in Prokofiev's *Love of the Three Oranges* and Naraboth in *Salome* in Lyon. Other French opera centres in which Jean-Luc Viala has sung include the Châtelet, the Palais Garnier and the Bastille in Paris, Bordeaux, Avignon and Marseilles as well the Festivals in Aix-en-Provence and Saint-Denis. Abroad he has sung in Switzerland, Ireland, the UK, Germany, Austria, Italy, Spain, Holland, Belgium and the USA. His impressive repertoire includes leading tenor roles in Rossini's *Guillaume Tell*, *Moïse* and *Otello*, Grétry's *Richard Cœur de Lion*, Massenet's *Griselidis*, Bizet's *Pêcheurs de perles* and *Djamileh*, Gounod's *Mireille*, Donizetti's *Anna Bolena*, *L'elisir d'amore* and *La fille du régiment*, Verdi's *La traviata* and Berlioz's *L'enfance du Christ*, *Lelio* and *Requiem*. He has also recorded a number of his roles under Kent Nagano, Patrick Fournillier and John Eliot Gardiner.

# *Tours for Opera Lovers*

**VERONA.** Fly direct. Scheduled Alitalia day flight to Milan, stay at Lake Garda, 4 star hotels – only 30 mins from Verona. See A Masked Ball, Nabucco, Tosca, Rigoletto and the magnificent spectacle of Aida. **DEPARTS 19TH JULY, 9TH AUGUST AND 22ND AUGUST. 8 days from £689.**

---

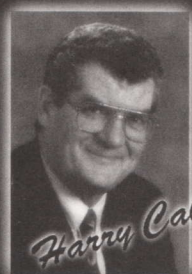
**TORRE DEL LAGO.** The Puccini Opera Festival. Stay in the heart of Tuscany. See Turandot, Cavalleria Rusticana and Gianni Schicchi. **DEPARTS 3RD AUGUST. 9 days – £845.**

---

**MACERATA OPERA FESTIVAL.** Rome, Perugia and Assisi. See Carmen and Turandot. **DEPARTS 30TH JULY. 8 days – £894.**

---

**VIENNA OPERA WEEKENDS.** Direct flights from Dublin. 4 star hotels, centrally located. Two city tours including Schonbrunn Palace guide and all transfers plus Vienna Boy's Choir and The State Opera. One of the world's best! **From £695.**



For brochure and information contact:  
Harry Cahill, Quality Tours,  
Suite 12A Morrison Chambers, 32 Nassau Street,  
Dublin 2. **TELEPHONE – 01 6705123.**



**TOURS & TRAVEL**



## BIOGRAPHIES

### MARC ACITO / tenor (USA) *Bardolfo*

This appearance with Opera Ireland is Marc Acito's European operatic stage debut. He has performed numerous character roles with Seattle opera, including Valzacchi in *Der Rosenkavalier*, Basilio and Curzio in *Figaro*, Pong in *Turandot*, and Remendado in *Carmen*. He has performed extensively throughout the western US, including five seasons with Colorado Festival Opera and engagements with Opera Colorado in Denver, Portland Opera, Tacoma Opera, Eugene Opera and Nevada Opera Theater in roles ranging from the Witch in *Hansel and Gretel* to Prince Orlofsky in *Die Fledermaus*. Marc Acito toured Germany in concert performances of Kurt Weill's folk opera *Down in the Valley*, which was subsequently recorded by Capriccio.

### GERARD O'CONNOR / bass (Ireland) *Pistola*

Born in Galway, he was the first recipient of the Guinness Bursary at the National Opera Studio in London. In 1993 he sang the Bonze in Opera Ireland's *Madama Butterfly* and appeared in Paisiello's *Il barbiere di Siviglia* at Wexford. In 1995 he sang the Badger and the Parson in ONI's production of Janáček's *The Cunning Little Vixen* in Belfast and he has sung Alidoro in *La Cenerentola* at Castleward, the Abbot in *Curlew River* at the Covent Garden Festival, Simone in *Gianni Schicchi* at Holland Park and St John in the world premiere of James Wilson's *A Passionate Man* in Dublin. In 1996 he toured Ireland, Belgium, and the Netherlands in OTC's *Zaide* and sang Mamirou in Tchaikovsky's *The Enchantress* at the Brighton Festival (and covered at the Royal Opera Covent Garden) and The Bohemian Girl for RTÉ. His most recent roles with Opera Ireland were Colline in *La Bobème*, the Doctor in *Macbeth* and Baron Zeta in *The Merry Widow*. Earlier this year he sang Snug in Britten's *A Midsummer Night's Dream* in Singapore.

### WILLIAM SAETRE / tenor (USA) *Dr Caius*

Character tenor William Saetre recently made debuts in Dallas and Houston as Monastatos in *Die Zauberflöte* and the Novice and Squeak in Zambello's award-winning *Billy Budd* from Covent Garden. He also appeared recently in *Der Rosenkavalier*, *Wozzeck*, *Ariadne auf Naxos* and *Idomeneo* in Frankfurt and as Spoletta in *Tosca* in Boston. Last summer he sang Caius at the Opera Spagna Festival and later this year will make his Paris debut in *Rosenkavalier* at the Bastille. His European debut was in 1991 as Mozart's Basilio at the Stadttheater Hildesheim where, as well as in Klagenfurt, his roles included Monastatos, Pedrillo and Vasek as well as operetta roles such as Boni in *Die Czardasfürstin* and Caramello in *Nacht in Venedig*. For his Vienna debut he sang in *Figaro* at the Schönbrunn Mozart Festival. A native of Minnesota with a Norwegian background, William Saetre trained in San Francisco at the Conservatory of Music and at the Opera Center for Young Artists, where he sang his first role in 1989. He presently resides in Hamburg.



# Wexford Festival Opera



## FOSCA

Opera Seria in four acts  
(Sung in Italian)  
Carlos Gomes  
(1836 - 1896)

## ŠARLATÁN

Tragic-Comic Opera in three acts  
(Sung in Czech)  
Pavel Haas  
(1899 - 1944)

## I CAVALIERI DI EKEBÙ

Drama Lirico in four acts  
(Sung in Italian)  
Riccardo Zandonai  
(1883 - 1944)

**experience it  
for yourself!**

15 OCTOBER ~ 1 NOVEMBER 1998

Booking opens:  
Priority: 5 May 1998  
General: 2 June 1998

For further information or to be added to our mailing list, write, phone, fax or email us:  
Wexford Festival Opera, Theatre Royal, High Street, Wexford, Ireland  
Box Office: 053 22144 Facsimile: 053 24289 Email: [info@wexopera.ie](mailto:info@wexopera.ie)  
Visit our Website at [www.iol.ie/~wexopera](http://www.iol.ie/~wexopera)

## BIOGRAPHIES

---

### ANTONELLO ALLEMANDI (Italy) Conductor

Italian conductor Antonello Allemandi was born in Milan in 1957. He has been Musical Director of the Orchestre Colonne in Paris since 1992. Other orchestras he has conducted include the Santa Cecilia in Rome, the Milan Symphony Orchestra, the Tokyo Philharmonic, the Shinsei Symphony, the Orchestre National de Paris, the Orchestre Philharmonique de Paris, the Orchestre de Lille and the Israel Sinfonietta. In opera he has conducted *La traviata*, *Il trovatore*, *I puritani*, *L'elisir d'amore* and *Il barbiere di Siviglia* at the Vienna State Opera; and he has also conducted opera at the Rossini Festival in Pesaro, a new production of *Il barbiere* for the Royal Opera Covent Garden at London's Shaftsbury Theatre, the Bastille and the Opéra-Comique in Paris, the Munich State Opera and the Deutsche Opera in Berlin as well as in Hamburg, Seattle, Dallas, Parma, Montpellier, Nice, Palermo and Catania, Toulouse, Helsinki, Oslo and Bilbao.

### DIETER KAEGI (Switzerland) – Director

Dieter Kaegi, who is Artistic Director of Opera Ireland, has directed three previous productions for the company; *Martha* in 1992, *Così fan tutte* in 1993 and *Macbeth* last year. Born in Zurich, he studied Musicology and German Literature there and in Paris before making his professional debut as an assistant director with English National Opera in 1980. He held similar posts in Zurich and Düsseldorf before becoming Director of Productions at the Aix-en-Provence Festival in 1989. Outside of these appointments he has worked on productions in Paris, Geneva, Lausanne, Nice, Lisbon, Venice, Bologna and Munich as well as in Ireland, the USA, Canada and at the Salzburg Festival. During the past year he has directed Offenbach's *Barbe-bleue* and Bartók's *Bluebeard's Castle* in Strasbourg, *Der Rosenkavalier* in Seattle, *Tristan und Isolde* in Monte Carlo, *Fidelio* and *Idomeneo* in Copenhagen, *Die fliegende Holländer* and *Guillaume Tell* in Liège, and *Die Entführung aus dem Serail* and *Roméo et Juliette* in Geneva and Houston.



*Classical* music  
lovers please  
take **note**



*Enjoyment of classical music requires no particular expertise. The only knowledge needed is where to find FM3 Classical Radio. We're between 92.6 - 94.4 FM. Check the RTE Guide for more details. Aficionado of the classics? We're on the same wavelength as you.*

**BROADCASTING NIGHTLY FROM 7.30PM**

CLASSICAL  
*fm*  
RADIO



## BIOGRAPHIES

---

### **STEFANIE PASTERKAMP (Germany) – Designer**

German-born set and costume designer Stefanie Pasterkamp started her career in Munich at the Bavarian State Opera where she worked as an assistant for three years. She then moved to Basel in Switzerland where she started an intense six-year collaboration with the German director and designer Herbert Werricke, with whom she worked in many theatres throughout Europe. In 1996 she started to design on her own, beginning with *La Bobème* in Klagenfurt, *Faust* and *Macbeth* in Biel and Janáček's *Diary of One Who Disappeared* in Basel. After Opera Ireland's *Falstaff*, which is her third time to work with Dieter Kaegi, she is designing Donizetti's *Anna Bolena* for the opening of the 1998-'99 season in Metz and Verdi's *Attila* in Biel.

### **NICK MCCALL (UK) Lighting Designer**

Born in Scotland, Nick McCall now lives in Belfast. He has lit theatre, dance, opera and concerts in Ireland, the UK, mainland Europe and North America. His work at Dublin's Abbey Theatre includes *Good Evening*, *Mr Collins*; *The Crucible*; *The Man Who Became a Legend*; and *Six Characters in Search of an Author*. Elsewhere in Ireland he has lit *Stone and Ashes* for Prime Cut; *Milseog an tSamhraidh* for Amharclann de hÍde; *Northern Star* for Rough Magic; *The Field* at the Gaiety; *The Pirates of Penzance* at the Olympia; *Perfect States* for Irish Modern Dance; *Hamlet* for Second Age; three Synge plays for the Samuel Beckett Centre and many shows with Charabanc Theatre Company in Belfast. Other work includes shows for the Royal Lyceum Theatre in Edinburgh; the Tron Theatre in Glasgow; Dundee Repertory Theatre; Glasgow Grand Opera Society and the Actors' Touring Company.

### **BERNHARD BERGER (Austria) Assistant Director**

Bernhard Berger was born in Vienna and studies Economics and Singing in his home city. He worked as assistant director and stage management intern for the Los Angeles Music Center in Alain Marcel's production of Rossini's *L'italiana* in Algeri and for Seattle Opera in Dieter Kaegi's recent production of Richard Strauss's *Der Rosenkavalier*.

LYRIC  
**OPERA**  
PRODUCTIONS

Artistic Director Vivian Coates

*presents*

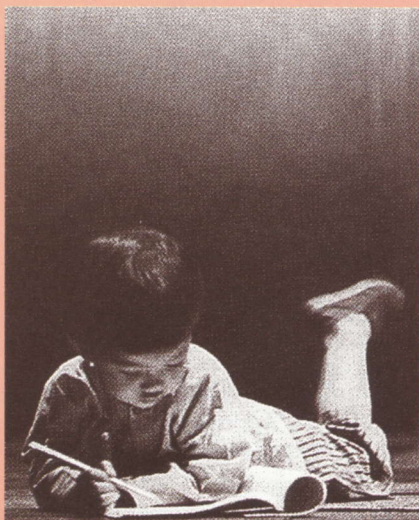
**Giacomo Puccini's**

*Madama Butterfly*

*with*

Full Orchestra & Chorus

Irish and International Singers



SATURDAY, 31ST OCTOBER, 1998

AT THE

NATIONAL CONCERT HALL, DUBLIN





## BIOGRAPHIES

### **FERGUS SHEIL (Ireland) Chorus Master/Head of Music**

Fergus Sheil, who made his operatic conducting debut with Opera Ireland's *L'elisir d'amore* in 1996, was born in Dublin and studied music at Trinity College, where he formed his own orchestra. He studied conducting with Leon Barzin in Paris and at masterclasses in England, Germany and Italy. He began working in opera at Wexford Festival in 1993, initially as Assistant Conductor and then as Chorus Master. In addition to his work with Opera Ireland, he has directed contemporary works for Opera Theatre Company. In 1995 he won the BRI Conducting Competition in the UK and was subsequently engaged by the RTÉCO, with whom he has already made a number of broadcasts, including some of music by young composers. For Lyric opera he has conducted Donizetti's *Lucia di Lammermoor* and Puccini's *La Bobème* at the NCH, where he has also conducted the Orchestra of St Cecilia and the Irish Chamber Orchestra in concerts. Two years ago he made his UK debut with the Northern Sinfonia in Durham.

### **STEVEN MAUGHAN (UK) Répétiteur**

Steven Maughan was born in Lancashire in 1966 and gained an Honours Degree in Music from the University of Durham before going on to study piano accompaniment with David Lloyd at the RNCM in Manchester. Since graduating he has worked extensively as an accompanist, most notably in London at the Wigmore Hall, the Purcell Room, the Queen Elizabeth Hall and at the churches of St James in Piccadilly and St Martin-in-the-Fields, as well as in the Royal Exchange Theatre in Manchester. In 1992 he joined the staff of the RNCM's Opera Department and in 1994-'95 he trained as a répétiteur at the National Opera Studio in London. Steven Maughan has worked for Clonter Opera Farm in Cheshire, for Opera North and with Glyndebourne, both at the Festival in Sussex and on tour. Future plans include *Simon Boccanegra* and *Flight* (Jonathan Dove) at Glyndebourne.

## BE A FRIEND

We invite you to support Opera Ireland by becoming a Member or Friend

Members and Friends enjoy the following privileges:

- Priority booking for all Opera Ireland productions
- Members' magazine Opera Ireland News mailed first class twice yearly
- Free admittance to monthly opera lecture series
- Access to information line on opera tours

**The annual contribution is £50.00**

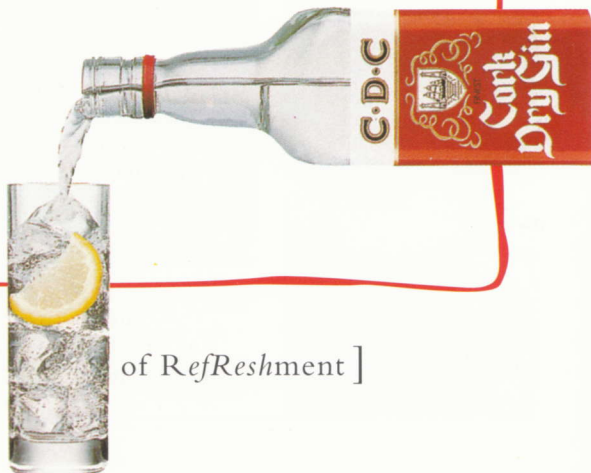
Join us by 8 May and receive a free copy of the exciting OPERA MAGIC package from Philips. OPERA MAGIC comprises a 72-minute CD featuring star singers and an informative 252-page colour booklet

For further information please contact Opera Ireland, John Player House, 276/288 South Circular Road, Dublin 8. Telephone (01) 453 5519; Fax, (01) 453 5521



# Ingredients

[jin-gReedi-ents] - components,  
which, when combined  
with *Cork Dry Gin*, make  
a deliciously refreshing drink.



[ The definition of RefReshment ]

---

**OPERA IRELAND  
CHORUS**

# Falstaff

---

**SOPRANOS**

Rosemary Collier, Niamh O'Brien, Niamh O'Brien,  
Sylvia O'Brien, Sandra Oman, Jackie O'Shea, Mary O'Sullivan  
Roisín Toal, Elizabeth Woods

**MEZZO-SOPRANOS**

Dervilla Conlon, Sandra Gudgeon, Johanna Higgins  
Maggie Killian, Cora Newman, Petrona McAleer

**TENORS**

Tom Cregan, Dermott Doyle, Frank Dunne, Kevin Ferguson  
Matthew Gilsenan, Anthony Kearns, John McKeown  
Ciarán Nagle, Joe Roche

**BASSES**

Nigel Boarer, Des Capliss, David Darcy, Jeffery Ledwidge,  
Lorcan O'Byrne, Conor O'Reilly

*The core membership of the Opera Ireland Chorus comes  
from the National Chamber Choir*

---

**CREDITS**

Scenery constructed by: Theatre Production Services  
Scenic Artists: Fiona Leech and Liz Murphy

Costumes made by: Denise Heywood  
Tailor: Denis Darcy

Grateful thanks to:  
Anne Myler of Inchicore VEC  
Killian McNulty, Oddie & Cecilia, Leonore McDonagh,  
Richard Greene at Angels & Bermans, Royal National Theatre  
English National Opera, Gerry at the Olympic, Cathal Brugha  
Barracks, Historic Interiors, Olwen Weeks, Jen Crawford,  
Neary's Bar, Camden Court Hotel.

---

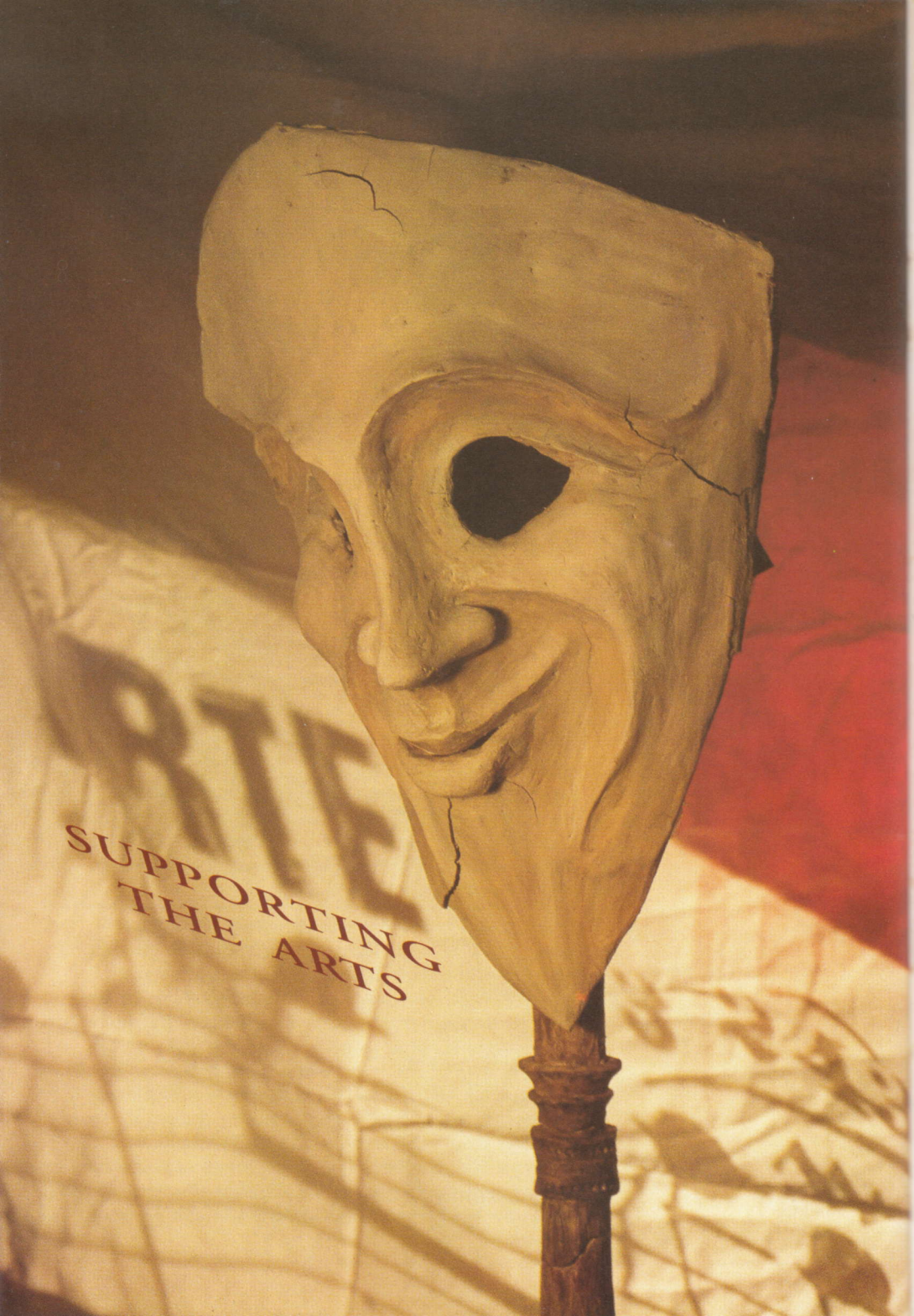
**RTÉ**

Opera Ireland would like to acknowledge the major role  
played by Radio Telefís Éireann in furthering the provision of  
popular opera produced to a high international standard.

Since 1950, RTÉ has made its orchestras available for the  
twice-yearly opera seasons at a subsidised rate. The motivation  
and commitment of its individual orchestral players adds  
greatly to the public's enjoyment of our opera presentations.

Through both its outlets, RTÉ continues to promote and  
encourage the arts and we are particularly grateful to all our  
friends in radio and television who support us.

Opera Ireland is equally appreciative of the unequivocal  
support of the RTÉ Authority, the Marketing Department and  
the Administration and Public Relations team in the Music  
Department.



SUPPORTING  
THE ARTS



# RTÉ CONCERT ORCHESTRA

PRINCIPAL CONDUCTOR: Proinnsias Ó Duinn

## 1st Violins

Michael d'Arcy (Leader)

Michael Healy (Deputy

Leader)

Mircea Petcu

Pamela Forde

Sunniva Fitzpatrick

Eileen Murphy

Ruth Murphy

Emily Thyne

## 2nd Violins

Elizabeth Leonard

Paul O'Hanlon

Jennifer Cassidy

Carol Quigley

Arthur McIver

Donal Roche

## Violas

Padraig O'Connor

Ruth Mann

Thomas Kane

Michelle Lalor

## Cellos

David James

Annette Cleary

Catherine Behan

Hilary O'Donovan

## Double Basses

Seamus Doyle

Liam Wylie

## Piccolo

Deirdre Brady

## Flutes

Elizabeth Petcu

Ann Maceen

## Oboes

Peter Healy

Jenny Magee

## Cor Anglais

David Agnew

## Clarinets

Michael Seaver

Ruth Hickey

## Bass Clarinet

Jean Duncan

## Bassoons

John Leonard

Carole Block

## Horns

David Carmody

Declan McCarthy

Fearghal O'Ceallachain

Paul Goodman

## Trumpets

Eoin Daly

David Martin

Colm Byrne

## Trombones

David Weakley

John Tate

Jonathan Clifford

## Bass Trombone

Patrick Kennedy

## Timpani

John Fennessy

## Percussion

Bernard Reilly

Tony Kavanagh

## Harp

Anne-Marie O'Farrell

## ADMINISTRATION

### Head of Music

Cathal MacCabe

### Head of Orchestras/ Performing Groups

Simon Taylor

### Orchestra Manager

Sam Ellis

### Planning

### Co-ordinator

Niamh Killeen

### Librarians

Simon Klyne

Francis Hughes

### PR/Promotions

### Executive

Laurie Cearr

### Concerts Manager

Claire Meehan

### PR/Promotions

### Assistant

Eleanor Collier

### Orchestral Assistants

Colm Hanlon

Daniel McDonnell

# FOUNDATION SPONSORS 1997/98

Dublin Corporation



Accessing the Arts



**GUINNESS**

IRELAND GROUP



**Bank of Ireland**

**Mrs Margaret  
McDonnell**



**Clancourt Group  
Holdings**

 **TOYOTA**



**GLEN DIMPLEX**

**Arthur Cox & Co.**

 **BUS ÉIREANN**

A subsidiary of **Córas Iompair Éireann**



**GREEN  
PROPERTY**

**Württemberg  
Hypo**



# CORPORATE SPONSORS 1997/98



Bank of Ireland Finance 

**National Cold  
Storage**

**BRYAN F. FOX & CO.**  
*SOLICITORS*



STANDARD LIFE



**SIEMENS  
NIXDORF**

**DUNNES STORES**

*For Even Better Value!*



**Veuve Clicquot**

CHAMPAGNE OF THE SEASON

in association with  
Finlater Wine Merchants

**M & G Limited**

**J&H MARSH &  
MCLENNAN**



**Brennan Insurances**



**Ulster Bank**

**Statoil  
Ireland**



IRISH INTERCONTINENTAL BANK LIMITED



Stars of stage on screen.



*International Screen, Ireland's leading provider of quality screen printing, is a proud supporter of the arts.*

International Screen Limited, Knockmitten Lane, Dublin 12, Ireland. Tel: 01-456 8524. Fax: 01-456 8526.

# PATRONS

Bannon Norbert Mr	Hamell Pat Mr	Moloney Gay
Berkeley Claire Mrs	Harkin Maura Ms	Mooney Bart Mr
Bielstein Juergen Mr	Hastings Robert Mr	Mooney R A H Mr
Boland Sylvester P Mr	Hayes Michael Mr	Murphy Gerard Mr
Bourke Aileen Ms	Hely Hutchinson Mark Mr	
Bourke E J Mr	Heneghan P D Mr & Mrs	New Mary Ms
Bourke Ted Mr	Herbert Daniel N Mr	Nolan Doreen Dr
Bowler Gillian Ms	Hickey S.C. Henry Mr	
Brennan Patrick J Mr	Hodkinson Barry Mr	O'Beollain Annraoi
Burke Adrian Mr	Houlihan Michael Mr	O'Buachalla Julia Mrs
Burke Patrick Mr	Hughes Anthony Prof	O'Byrne Clodagh Ms
Butler Tom Mr	Hurley Helena Dr	O'Connor Angela Mrs
Byrne Breffni Mr		O'Donnell John Dr
Byrne Seamus Mr	Jackson Celia Ms	O'Donoghue Donagh Mr
Byrne Joyce Mrs	Johnson Nuala Ms	O'Kelly Dermot J Dr
	Jordan Joseph Mr	O'Mahony G A Mr
Cleary Joan E Mrs	Keane David Mr	O'Mara Claudia Ms
Collins Maurice P Mr	Keenan Dr Marguerite	O'Mara-Walsh Eileen Ms
Conlan Patrick Mr	Kelleher Sean Mr	O'Reilly Terence Mr
Connelly John & Sinead	Kelly Paul A Mr	O'Rourke Frank Mr
Crowley Niall Mr	Kenny Edmond A Mr	O'Toole Antoniotti Sabrina Ms
Cullagh Thomas Mr	Kenny Vivian & Eveleen	
Cunningham William T Mr		Pate Gordon Mr
	Lass David Mr	Pierce Dermot Mr
Daly Marcus Mr	Lennon Declan Mr	Pollmeier Ranka Mrs
Deane Fran & Joe	Lepere John Mr	Prendiville Walter Prof
Deering John Mr	Linehan T Anthony Mr	
Diamond Alec Mr	Long Carmel Dr	Roche Donal M Mr
Downes Desmond & Margaret		Ryan Mr Richie
Doyle Stella Ms	Macnamara Mary Ms	
Dunne Thomas B Mr	Magahy Desmond Mr	Smith Paul G Mr
Dunne Tony & Rita	Maguire Louisa & Conor	Smyth James J Mr
Dunphy Tom Mr	McConnell Sheila Mrs	Stevens Bill Mr
	McCullough Denis Mr	Sutherland Peter Mr
Elliott James Mr	McGlade Paul Mr	
Eustace Peter Prof	McGonagle Pat Mr	Tierney Daniel P Mr
	McGonnigal Patricia Ms	Tierney Pauline Mrs
Fagan Patrick & Anne	McGough Joseph Dr	
Foley Maurice & Maire	McGough Nancy Dr	Victory Donal Mr
	McGuire William J Mr	
Gallagher Joseph E Mr	McInerney Doreen Ms	White Therese Dr
Gilligan P T Mr	Meagher Michael & Pauline	
Grace Ken Mr	Menton James G Mr	
Gray Joan Mrs		



# GAIETY THEATRE

The Gaiety wish to acknowledge the support of  
Pollock Decorations Ltd., H.G.W. Paints and Lever Brothers.



Executive Director John Costigan  
Asst. to Exec. Director Lisa Miksch  
Public Relations manager Geraldine Kearney  
Marketing Manager Áine McCann  
Theatre Manager Gavin Rynne  
Box Office Manager Alan McQuillan  
Box Office Supervisor Alice Grant  
Retail Manager James Matthews  
Deputy Bars Manager Joan Boles  
Financial Administrator Fionnuala Downes  
Accounts Denise Connolly

Technical Stage Manager Terry Power  
Deputy Stage Manager Eoin O'Regan  
Chief Electrician Liam Daly  
Asst. Electrician Brendan O'Dwyer  
Maintenance John Kavanagh  
Stage Door Michael McIlhenney  
James Fitzgerald  
Michael Corcoran

## Box Office

Nuala Cooke, Debbie McQuillan, Liz Maloney, Susan Maloney, Monica Kelly, Patrick Vickers, Claire Malone.

## Front-of-House Staff

Mary Vickers, Andrew Peters, Trevor Kinch, Norman Keating, Meliossa Gormely, Adam Bracken, Niamh Harrington, Des Fleming, Sarah O'Reilly, Ciarán Egan, Aisling Gorey, Gillian McConnell, Mark Phillips, Paula Donoghue.

## Bar & Retail

Mick Culkin, Erica Flemming, Jenny Candy, Nessa Hughes, Joanne Mangan, Mags Mulvey, Robert Dee, Ciarán Murphy, Kate Candy, Joanne Gilhooley, Lisa Carson, Noirín O'Sullivan, Graham Moran, Paul Fallon, Emily McCahon, Philip Garry, Robin Fury, Frank Condon, Gillian McCormack, Caroline Nolan, Nora O'Leary.

## INFORMATION AND SERVICES

**BOOKING INFORMATION:** The Box Office is open Monday-Saturday 11a.m. - 7p.m. for advance bookings. Credit Card Bookings accepted by telephone 677 1717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaiety Theatre and enclose SAE or add postage to your remittance.

**GIFT VOUCHERS:** May be purchased at the Box Office.

**LATECOMERS:** In response to general request, latecomers will not be admitted until a suitable break in the performance.

**FIRE PROCEDURE:** In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest fire exit, which is clearly marked.

**GENERAL INFORMATION:** Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

**KIOSK:** The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

**ICES:** Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

**BARS:** Bars are situated on the Parterre, Dress Circle and Grand Circle levels. All bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars. The interval order from is displayed in the Foyer and in each Bar. Coffee is available.

At the end of the performance, John B's bar on the Parterre level will remain open. The Gaiety bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserve the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

## FORTHCOMING ATTRACTIONS AT THE GAIETY THEATRE

If you are interested in the Gaiety's coming season please fill in the form below and give it to usher on duty or send it to:

THE GAIETY THEATRE, SOUTH KING STREET, DUBLIN 2.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone Number: \_\_\_\_\_



# FRIENDS

Anderson R. A. Mrs  
Anthony Denise Ms  
Archer Patricia Mrs

Banks Geraldine Miss  
Banotti Mary M.E.P. Ms  
Barrett Sean Dr  
Barrington Donal Mr Justice  
Barrington Maryrose Mrs  
Barry Delia Ms  
Begley Anita Ms  
Bennett Ann Mrs

Benson Alan Mr  
Black Maureen Mrs  
Blake John Mr  
Bobbett Julia Ms  
Boland Dan Mr  
Bolger Jackie

Bonnar Douglas K Mr  
Bourke Roderick Mr  
Bourke Richard E Mr  
Bowman Cyril Mr  
Brady Luke Dr  
Brady Owen & Yvonne  
Brady Mary J Miss  
Brady Margaret Lysaght Mrs

Brennan Brian Mr  
Brennan Gabriel Mr  
Brennan John B Mr  
Brennan Stephen Mr  
Britton William J Mr  
Brockie Luke Mr  
Brosnan Dr & Mrs J  
Brown Tony Mr  
Browne David Mr  
Browne Vincent & Shirley

Broxson Alan Mr  
Bruton P D Mr  
Buckley Joan Mrs  
Burke Bob Mr  
Burnell A W Mr  
Burns M Mrs  
Bustard Aubrey Mr  
Byrne Brendan Mr  
Byrne David Mr  
Byrne Des Mr  
Byrne Dermot Mr  
Byrne Dermot J Mr  
Byrne James Mr  
Byrne John Mr  
Byrne Margaret Mrs  
Byrne David Mr  
Byrne John F R Mr

Caffrey John Mr  
Cafolla Eleanor & Dimitri  
Cahalane Seamus F Dr  
Cahill Richard J Mr  
Cahillane Dermot Mr  
Callaghan Brendan Dr  
Callanan Fionnbar Mr  
Campbell Audrey Ms  
Cantwell Anne Mrs  
Carey P & E Mr & Mrs

Carey Maura B. Mrs  
Carney John D. Mr  
Carney Tom Mr  
Carolan Adrienne Miss  
Carroll Mella Miss Justice  
Casey Francis A Mr  
Cassidy Hilda Ms  
Cassidy James Mr  
Chalker Robert P Mr  
Chapman David L Mr  
Clare Anthony Professor  
Clarke Patrick X Mr  
Clarkin Niall Mr  
Clarkson W J Mr  
Cody Nicholas Mr  
Coffey Mary Mrs  
Coghlan Paul Senator  
Coghlan T M & Mary Dr  
Coleman Angela & George  
Collins Alan Mr  
Collis Peter R.H.A. Mr  
Condon Stephanie Mrs  
Condren Leonard & Mary Drs

Conheady Bried Ms  
Conlon Raymond G Mr  
Connolly Diana Mrs  
Connolly Mary Mrs  
Connolly SC Patrick Mr  
Conroy Margaret Mrs  
Conway Jim Mr  
Conway John Mr  
Corbett J Miss  
Corboy Alice Dr  
Corcoran Annie Mr  
Corcoran Breda Miss  
Corr Niall Mr  
Costelloe Patrick M Mr  
Costelloe Paul & Anne  
Cowan John Mr  
Craigdon Eric I B Mrs  
Creedon G A Mr  
Crosbie Joan M Mrs  
Crotty Thomas P Mr  
Crowley Anthony Dr  
Crowley Ellen Mrs  
Crowley Sheila Ms  
Cuffe Robert C Mr  
Cunningham E.D. Mr  
Curtin Lavinia Mrs

Dalrymple Neil Mr  
Daly Angela Ms  
Darling Michael Dr  
Davidson Norris Mr  
Davidson J M E Miss  
Davitt Grainne Ms  
Deasy Martine Mrs  
Delany Elizabeth Mrs  
Delany Martin J Mr  
Dempsey Edward J. Mr  
Dempsey Kingsley J Mr  
Dennis H B Mr  
Dervan Anne C Mrs  
Devin Nicky Ms

Devoy Helen Mrs  
Dickson Margaret Mrs  
Dillon Carrigan Anne Mrs  
Dillon Aidan Mr  
Dillon Clodagh Mrs  
Dodd Eileen Ms  
Dolan John Mr  
Dolan Ann E Mrs  
Dolan Eileen Miss  
Donegan Des Mr  
Donnelly Frank Mr  
Donnelly John Mr  
Donovan Marian Ms  
Dooley Enda Dr  
Dooley Joan Mrs  
Dower Pierce Mr  
Dowling Simon P Mr  
Downes Joseph H. Mr  
Doyle Brian A Mr  
Drumgoole Noel Mr  
Du Pradal Ninette Mme  
Duffy Maura Mrs  
Duffy Thomas J Mr  
Duggan Iain Fr  
Dundon Joseph Mr  
Dunleavy Patrick Mr  
Dunne Bree Ms  
Dunne Stephen Mr

Eagar Barbara Dr  
Earley William Mr  
Early William Mr  
Egan Monica Ms  
Egar George E Mr  
Ellis Eilish Mrs  
Esses Clement Mr  
Eustace Kristine Mrs  
Evers Deirdre Mrs  
Evers W J Mr

Fagan Mary A Miss  
Fanning Sheila Mrs  
Farman Patrick Mr  
Flanagan William J Mr  
Farrelly Tony Mr  
Fawsitt Carol Mrs  
Feehan Bernadette & Mervyn  
Fennelly John Mr & Mrs  
Fennelly Maedhbhaine Mrs  
Ferrier A M Ms  
Fielding John F Dr  
Finlay SC William Mr  
Finlay Geoghegan Mary Ms  
Fitzgerald D Ms  
Fitzgerald Nora Ms  
Flanagan Patrick Mr  
Flanagan William J Mr  
Flegg Jennifer Ms  
Flood Feargus Mr Justice  
Foley Michael Dr  
Forde Cyril Mr  
Fox Elizabeth L Dr  
Fox Ian Mr  
Freeman Jeanne Mrs

Fuller R G C Dr  
Funge Patrick Mr

Gallagher Cormac & Jean  
Garland Clive Mr  
Garvey Anne Clare Mrs  
Giblin May Mrs

Gibney Mick & Jo  
Gibson Patricia Mrs  
Gill Eamonn & Aine  
Gilpin George Mr  
Gleeson Maria Ms  
Gogan Joe Mr

Goor Magsi Mrs  
Gordon Stephen Mr  
Gormley Dermot Mr  
Gormley James Mr

Gormley Philip G Mr  
Graham Sylvia Ms  
Gregory Jennifer Mrs  
Greif Emer Ms

Grey Joe Mr  
Griffin James Dr  
Grimley Roisin & Sean  
Groarke Patrick J P Mr  
Grogan Brendan & Patricia

Habersbrunner Eva Ms  
Haden Moira Mrs  
Halford Angela Ms  
Hall Arthur & Grace  
Hamilton Ebba Countess  
Hannon John C Mr  
Hanrahan Dick Mr  
Hanratty Bernard & Philomena  
Hanratty Thomas Mr  
Hardaker Tony Mr  
Harpur Anthony Mr  
Hautz John R Mr  
Hayes Patrick Mr  
Healy P A Mrs  
Hearne G R Mr  
Hederman O'Brien Miriam Ms  
Henderson Ciaran Mr  
Heneghan Brendan Mr  
Hennessy John Mr  
Hennessy Maura Ms  
Herbert Fergal K Mr  
Herberts Liz Ms  
Heyne Frieda Ms  
Hickey Declan Mr  
Hickey Denis Mr  
Hickey Pamela Jean Ms  
Higgins Aileen Ms  
Higgins Niall P Mr  
Hillis Noel Mr  
Hobbs William T Mr  
Hogan Maire Mrs  
Holmes William Mr  
Honan Deirdre Ms  
Horgan Con Mr  
Hughes F J Dr  
Hughes Margaret Dr  
Hussey Derry & Gemma  
Hutton Kathryn Ms

Irvine R. Mr & Mrs  
Irwin Kay Ms  
Italiano Di Cultura Istituto

Jennings Breda Mrs  
Johnson Harold Mr  
Jones Liam Mr  
Jones Christopher Mr  
Jordan Patrick Mr  
Joyce Philip Mr

Kane Doris Mrs  
Kane Joseph & Fiona  
Kane KWS Mr  
Kavanagh Maura Mrs  
Kealy Regina Ms  
Keane Frank A Mr  
Keane Max Mr  
Keane Paul M Mr  
Keane Frank X Mr  
Kearney Brian Mr  
Keelan Patrick Dr  
Keenan Patrick O'Donnell Mr

Kehily Sheila Ms  
Kelleher Kevin D Mrs  
Kelly Breffni Mr  
Kelly Carol Ms  
Kelly Eileen Ms  
Kelly Gabriel Mr  
Kelly Patrick J Mr  
Kelly John P Mr  
Kelly Patricia B Ms  
Kennan Paul Mr  
Kennedy Mary J Ms  
Kennedy Susan Ms  
Kenny Noel P Mr  
Kenny Joan M Ms  
Kenny Assumpta Ms  
Kenny Charles Mr  
Kenny Seamus Mr  
Keogh Rhona Ms  
Kierans Moira Ms  
Killen Desmond M Mr  
Kindlon T I Mr  
Kingston Jerry Mr  
Kinlen Dermot Mr Justice  
Kirwan Rita Dr

Laher M S Dr  
Lavery Eithne Mrs  
Lawson Conor Mr  
Leahy Sarah Ms  
Leavy Maura Ms  
Lee Evelyn Ms  
Lemass Maureen Ms  
Lenahan James Mr  
Lenahan Peter Dr  
Leonard Barry Mr  
Linehan Helen & Donal  
Liston Noreen Ms  
Little Anne Mrs  
Little Tony Mr  
Logan Breda Ms  
Loughnane James Mr  
Loughrey John Mr & Mrs  
Lucas Kenneth Mr  
Lynch Bill Mr  
Lynch Kate Mrs  
Lynch Kevin Mrs  
Lyons Patrick D Mr

MacCarthy Joan Dr  
MacConville Brendan Mr

MacGann G Mr  
MacGowan W Prof  
MacGuill James Mr  
MacHale Carmel Ms  
MacMahon Marie Ms  
MacMahon Philip Dr  
MacManus Brian Mr  
Madigan Pamela Ms  
Magee Denis Mr  
Magnier Paul Dr  
Maguire A P Ms  
Maguire Frank & Mary  
Maguire Joe Mr  
Maguire Mollie Ms  
Maher Bryan Mr  
Mallon Terence J Mr  
Malone Yvonne Ms  
Mangan David G Mr  
Margey Hugh & Cora  
Martin Peter Mr  
Masterson James Dr & Mary  
Matthews Brian Mr  
McAlester Eddie Mr  
McAuley Eugene Mr  
McBrinn Catherine Ms  
McCabe Kevin Mr  
McCaffrey Roderick Mr  
McCague Eugene Mr  
McCann Adrienne Ms  
McCartan Padraig Mr  
McCaw G A Mr  
McClintock Michael Mr  
McCormack Jayne Ms  
McCormack James J Mr  
McCormack Paddy Mr  
McCullagh Anne Ms  
McCullough Denis Mr  
MacDonald, Brendan Mr  
McDowell John L Mr  
McDunphy Nuala  
McEaney Brendan S Mr  
McEntee Nolan Mary Ms  
McEvoy P J Mr  
McGarry John Mr  
McGeown Elizabeth Ms  
McGettigan Joseph Mr  
McGonagle Catherine Ms  
McGrane Tony Mr  
McGrath Derek Dr  
McGrath Seamus Mr  
McGuckian Padraig Mr  
McGuinness Kevin Mr  
McHenry Monica Ms  
McHugh Chris Mr  
McHugh John P Mr  
McIntyre Michael Mr  
McKay Fiona Ms  
McKenna Barbara Ms  
McKenna Edward Mr  
McKenna Elizabeth Ms  
McKenna Justin Mr  
McKenzie Beryl Mrs  
McLoughlin Ann J Ms  
McLoughlin R Fr O P  
McLoughlin Yvonne Mr  
McMahon Larry Mr  
McMullan Lesley Mrs  
McMurry TBH Dr  
McNamara Clare Ms



McNeice Patrick Mr  
McNestry Sarah Mrs  
Meade Kevin Mr  
Meade Philip Mr  
Menzies Don Mr  
Millar James S Mr  
Milofsky Fay Mrs  
Milofsky Frank Mr  
Moloney Michael Mr  
Molony Ronan Mr  
Molony Eve Mrs  
Montgomery W J Mr  
Moriarty Michael Mr  
Moroney Anne Ms  
Moroney Michael Mr  
Mortimer Marie Ms  
Moylan B A Dr  
Moynihan John Mr  
Mulcahy Margaret Ms  
Mulcair Pamela Mrs  
Muldoon Sean Mr  
Mulloy Ciaran Mr  
Murphy Justice Francis Mr  
Murphy Marie Ms  
Murphy Maria Ms  
Murphy Ray Mr  
Murphy Ronan Mr  
Murphy William Mr  
Murphy B J Ms  
Murray Austin C Mr  
Murray Freida Ms

Neenan William Mr  
Neenan Eileen Mrs  
Neligan David & Miriam  
Neville Anthony J Mr  
Nolan BL David P Mr  
Nolan William Mr  
Nugent Rosemary M Mrs

O'Brien F X Dr  
O'Brien Herman Mr & Mrs  
O'Brien J Kenneth Mr  
O'Carroll Gerard Mr  
O'Carroll Noreen Ms  
O'Ceochain Gearoid An tAth  
O'Connor Ann Mrs  
O'Connell Margaret V Ms  
O'Connor Nuala Ms  
O'Connor John & Viola  
O'Connor Pat & Joyce  
O'Connor Maire & Michael  
O'Dalaigh Tony & Margaret  
O'Daly Liam Mr  
Odlum Dorothy Ms  
O'Donnell Andrew Mr  
O'Donovan Donal Mr  
O'Driscoll Thomas A Mr  
O'Farrell James Mr  
O'Grady Judy Mrs  
O'Hara Patricia Dr  
O'Hara Rosalind Mrs  
O'Hare Anne Ms  
O'Hare Daniel Dr  
O'Keeffe Angela Ms  
O'Leary Barbara Mrs  
O'Loughlin-Kennedy Katherine Ms  
O'Malley Sharon Ms  
O'Meara Anne Dr

O'Meara Joan Ms  
O'Neill Ann Ms  
O'Neill Desmond Mr  
O'Neill Finbarr Mr  
O'Neill Joan M Mrs  
O'Neill John D Mr  
O'Regan John D Mr  
O'Reilly Charles Mr  
O'Reilly James & Fionnuala  
O'Reilly Rosemary Ms  
O' Riada Padraic Mr  
O'Riordan Eamonn Mr  
O'Riordan J D Mr  
O'Rourke Mona Ms  
O'Rourke Terence Mr  
O'Shea Finian Mr  
O'Shea Mary-Rose  
O'Sullivan George & Gemma  
O'Sullivan Kevin Mr  
O'Sullivan Kevin J Mr  
O'Sullivan Mary Ms  
Olden John Mr

Parlon Patrick Mr  
Pasley Patricia Ms  
Pearl Peter Mrs  
Percival Dorothy Ms  
Phelan Caroline Mrs  
Potter D J Mr & Mrs  
Power Laurence Anthony Mr  
Prendergast Mary Ms

Quigley Anthony & Margaret  
Quinn Irene Ms

Redmond Aidan Mr  
Redmond Maire Ms  
Regan Brian Mr  
Reid Fergus Mr  
Reidy Breda Ms  
Reihill Ann Ms  
Reilly Michael Dr  
Rennison H H Mr  
Reynolds Brid Ms  
Reynolds Michael Rev  
Reynolds Terry Mr  
Rice J V Professor  
Robinson Derek Mr  
Rock Conor Mr  
Ronayne F Mr  
Rossiter Brendan Mr  
Rountree John Dr  
Rowan Paul E Mr  
Ruane James J Dr  
Ryan John M Mr  
Ryan N M Mr

Schnittger Charlotte Mrs  
Scully Angela Ms  
Scully Dermot Mr  
Shannon Ciofian Mr  
Shannon Lilian Dr  
Shanik Gregor Prof  
Shelly Denis J Mr  
Sheridan Gerry A Mr  
Sherry Liam Mr  
Sherry Mark Mr  
Sisk John R Mr  
Skelly O D G Rev

Smith Joseph G Mr  
Smyth Barbara Ms  
Smyth James & Pamela  
Smyth J W Mr  
Smyth Robert Rudd Mr  
Soese Diana Mrs  
Spellman Michael Mr  
Spollen Mary Ms  
Stacey Thomas Mr  
Stack Anne Ms  
Staunton Tom Dr  
Stein Edwin J Mr  
Stephen Jim Mr  
Stephenson Patrick F Mr  
Stones Willie Mr  
Strickland Bob Mr  
Sullivan Brian Mr  
Sweeney John J Mr

Taafe Peta Ms  
Taylor Mervyn Mr  
Tennyson Geraldine Ms  
Thompson Frank Mr  
Thorn Myles Mr  
Tierney Martin Mr  
Tierney Mary Mrs  
Tipton G Mrs  
Tobin Kieran Mr  
Traynor Celine Dr  
Troy E M Dr  
Tucker Syl A Mr  
Tuomey Laurence J Mr  
Turley John D Mr  
Tynan Inez Ms  
Tyrrell Sheila Ms

Vella Isabella Ms

Wall William & Ada Mr  
Wallace Colette Ms  
Wallace Brian Mr  
Walsh Aileen Ms  
Walsh Bernadette Mrs  
Walsh Martin Mr  
Walsh Tony Dr  
Walsh Charles Mr  
Walsh Kevin Mr  
Walsh Maureen Ms  
Walsh Nolie Ms  
Walsh Thomas Mr  
Walsh Kevin G Mr  
Walshe Winifride Ms  
Walton Patrick A Mr  
Ward Dermot & Maeve  
Waring Seamus P Mr  
Weatherhead Noel Mr  
Webb Valerie Ms  
Whately William Dr  
Whelan Barbara Ms  
Whitaker Sandra Ms  
Woolfe Andrew Dr  
Wright Bernie Mrs  
Wyer Laurence Mr  
Wynne Terri & Dermot

Young William A Mr  
Younge John P Mr



# DGOS & OPERA IRELAND PRODUCTIONS 1941-1998

Dates indicate the first and most recent productions.

**Salvatore Allegra**  
Ave Maria 1959  
Il medico suo malgrado 1962

**Michael W Balfe**  
The Bohemian Girl 1943

**Ludwig van Beethoven**  
Fidelio 1954, 1994

**Vincenzo Bellini**  
La sonnambula 1960, 1963  
Norma 1955, 1989  
I puritani 1975

**Benjamin Britten**  
Peter Grimes 1990

**Georges Bizet**  
Carmen 1941, 1989  
Les pêcheurs de perles 1964, 1987

**Gustave Charpentier**  
Louise 1979

**Francesco Cilea**  
Adriana Lecouvreur 1967, 1980

**Domenico Cimarosa**  
Il matrimonio segreto 1961

**Claude Debussy**  
Pelléas et Mélisande 1948

**Léo Delibes**  
Lakmé 1993

**Gaetano Donizetti**  
Don Pasquale 1952, 1987  
L'elisir d'amore 1958, 1996  
La favorita 1942, 1982  
La figlia del reggimento 1978  
Lucia di Lammermoor 1955, 1991

**Friedrich von Flotow**  
Martha 1982, 1992

**Umberto Giordano**  
Andrea Chénier 1957, 1983  
Fedora 1959

**Christoph W Gluck**  
Orfeo ed Euridice 1960, 1986

**Charles Gounod**  
Faust 1941, 1995  
Roméo et Juliette 1945

**George F Handel**  
Messiah 1942

**Engelbert Humperdinck**  
Hänsel und Gretel 1943, 1994

**Leoš Janáček**  
Jenufa 1973

**Franz Lehár**  
The Merry Widow 1997

**Ruggiero Leoncavallo**  
Pagliacci 1941, 1973

**Pietro Mascagni**  
L'amico Fritz 1952  
Cavalleria rusticana 1941, 1973

**Jules Massenet**  
Manon 1952, 1980  
Werther 1967, 1977

**Wolfgang Amadeus Mozart**  
Così fan tutte 1950, 1993  
Don Giovanni 1943, 1995  
Idomeneo 1956  
Die Entführung aus dem Serail 1949, 1964  
Le nozze di Figaro 1942, 1997  
Die Zauberflöte 1990, 1996

**Jacques Offenbach**  
Les contes d'Hoffmann 1945, 1998

**Amilcare Ponchielli**  
La Gioconda 1944, 1984

**Giacomo Puccini**  
La Bohème 1941, 1996  
Gianni Schicchi 1962  
Madama Butterfly 1942, 1993  
Manon Lescaut 1958, 1991  
Suor Angelica 1962  
Tosca 1941, 1996  
Turandot 1957, 1986

**Licinio Refice**  
Cecilia 1954

**Gioacchino Rossini**  
Il barbiere di Siviglia 1942, 1991  
La Cenerentola 1972, 1995  
L'italiana in Algeri 1978, 1992

**Camille Saint-Saëns**  
Samson et Dalila 1942, 1979

**Bedřich Smetana**  
The Bartered Bride 1953, 1976

**Johann Strauss**  
Die Fledermaus 1962, 1992  
Der Zigeunerbaron 1964

**Richard Strauss**  
Der Rosenkavalier 1964, 1984

**Ambroise Thomas**  
Mignon 1966, 1973

**Peter Ilich Tchaikovsky**  
Eugene Onegin 1969, 1997  
The Queen of Spades 1972

**Giuseppe Verdi**  
Aida 1942, 1984  
Un ballo in maschera 1949, 1992  
Don Carlos 1950, 1985  
Ernani 1965, 1978  
Falstaff 1960, 1998  
La forza del destino 1951, 1973  
Macbeth 1963, 1997  
Nabucco 1962, 1986  
Otello 1946, 1981  
Rigoletto 1941, 1994  
Simon Boccanegra 1956, 1974  
La traviata 1941, 1994  
Il trovatore 1941, 1995

**Gerard Victory**  
Music Hath Mischief 1968

**Richard Wagner**  
Der fliegende Holländer 1946, 1964  
Lohengrin 1971, 1983  
Tannhäuser 1943, 1977  
Tristan und Isolde 1953, 1963  
Die Walküre 1956

**Ermanno Wolf-Ferrari**  
Il segreto di Susanna 1956



**PATRON:** Mary McAleese, President of Ireland

**BOARD OF DIRECTORS:** Eileen O'Mara Walsh (Chair), Adrian Burke, Barbara Dawson, Cathal MacCabe, Frank O'Rourke, Sarah Rogers, Paul G Smith

**VICE-PRESIDENTS:** Margaret McDonnell, Donald J Potter, Aileen Walsh

**ARTISTIC PATRONS:** Dr Veronica Dunne, Suzanne Murphy, Dr John O Connor, Dennis O'Neill

**GENERAL MANAGER**

David Collopy

**ARTISTIC DIRECTOR**

Dieter Kaegi

**PRODUCTION MANAGEMENT**

Foley & Byrne Ltd

**ADMINISTRATOR**

Kay Keilthy

**ASSISTANT TO ARTISTIC DIRECTOR**

Angela McCrone

**COMPANY MANAGER**

Donal Shiels

**MARKETING CONSULTANT**

Dorothy Whelan

**HEAD OF MUSIC**

Fergus Sheil

**PRODUCTION ELECTRICIAN**

Mark Waldron

**MARKETING EXECUTIVE**

Taragh Loughrey Grant

**CHORUS REPETITEUR**

Andrew Synnott

**CREW SUPERVISOR**

Terry Power

**PROMOTION & PUBLICITY**

Angela McCrone

**WARDROBE SUPERVISOR**

Sarah Bownen

**STAGE CREW**

Danny Persee  
Jim Stenson

**PR CONSULTANT**

Leonie Stevenson

**WARDROBE MISTRESS**

Sadie Cuffe

**PROPS BUYER**

Angie White

**BOX OFFICE MANAGER**

Carolyn Wilkinson

**WARDROBE STAFF**

Kay Bennett  
Frances Cairde

**SWEDISH PROGRAMME STUDENT**

Malena Aggestam

**ADMINISTRATION**

**SECRETARY**

Mary Troy

**DRESSERS**

Margaret Brady  
Ruth Hosty

**PRODUCTION PHOTOGRAPHER**

Tom Lawlor

**ARCHIVIST**

Paddy Brennan

**PROGRAMME EDITOR**

John Allen

**WIGS & MAKE-UP**

Roisín O'Connor  
Val Sherlock  
(Supervisor)

# BORN IN 1987



## (YOU COULD SAY WE'RE 77 YEARS ON THE MOVE.)

Surprising as it may seem, it's just 11 years since Bus Éireann was formed out of the restructured CIE.

And in that short space of time our adopted mascot has become a familiar sight on both city streets and country roads around Ireland.

Indeed, some people are convinced there's been an Irish Red Setter on buses for a lot longer than 11 years.

Maybe a human year being equal to seven canine years has something to do with it.

**...you're better off on**

**BUS EIREANN**

A subsidiary of Córas Iompair Éireann







**There she sits.** Classy. Understated. Mine. The ultimate driving machine. The technical chappie's gone, knew his stuff tho', ran through the five speed "Steptronic" Automatic Adaptive Transmission System, the air conditioning and electric sliding sunroof, the multi-function steering wheel with integrated phone, explained Automatic Traction Control and A.B.S., hoped I'd never need the driver, passenger or side airbags. Patient even, demonstrating the multi-play CD and on-board computerised multi-information display. And, oh, the comfort of the luxury leathered electric seats with driver memory. So, there she sits. All thirty two valved, vee eight engined, two hundred and eighty six brake horse powered, seventy odd thousand quid's worth of her. Beautiful. Understated. **Technology tamed** and waiting. All I have to do is turn the key.

**Have a test drive in the new 7 series BMW.**



**THE ULTIMATE DRIVING MACHINE**

Motor Import Ltd., BMW House, J.F.K. Drive, Naas Road, Dublin 12.  
Telephone 01 450 8044. Fax: 01 450 8509. Internet Address <http://www.bmw.ie>